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As a footnote to the historical discussion, another recent discovery also deserves mention. Researchers agree that the *Sendbad-name*'s Arabic version played a major role in the text's international diffusion. Besides the version included in the *Thousand and One Nights* (see *The Arabian Nights Encyclopedia,* edited by Ulrich Marzolph and Richard van Leeuwen, 160–61, no. 181), another Arabic version of the *Sendbad-name* is known to be included in a work that constitutes the "smaller sibling" to the *Thousand and One Nights*—namely, the collection known as *A Hundred and One Nights* (in Arabic, *Mi'at layla wa-layla*). In 2005 the Aga Khan Trust for Culture, an internationally renowned institution, acquired a manuscript of the *Hundred and One Nights* (see my "The *Hundred and One Nights*: A Recently Acquired Old Manuscript," in *Treasures of the Aga Khan Museum: Arts of the Book and Calligraphy,* Exhibition Catalog, edited by M. S. Graves and B. Junod [Istanbul 2010, 206–15]). The newly acquired manuscript appears to be quite old, probably even dating from the thirteenth century. Considering the fact that so far the oldest unambiguously dated manuscript of the *Hundred and One Nights* dates from 1776, and that the oldest preserved manuscript of the *Thousand and One Nights* dates from the fifteenth century, the recently discovered manuscript of the *Hundred and One Nights* deserves particular attention, since the version of the *Sendbad-name* it contains might well constitute the text's oldest Arabic version known so far.

Ulrich Marzolph
Enzyklopädie des Märchens

Bluebeard: A Reader's Guide to the English Tradition. *By Casie E. Hermansson. Jackson: University Press of Mississippi, 2009. 289 pp.*

Casie E. Hermansson's most useful survey, *Bluebeard: A Reader's Guide to the English Tradition,* shows how very ubiquitous this tale of the ogre who kills multiple wives is, and has been, in our Anglophone cultural imaginary, especially in print, visual, and performance modes. The book's preface, aptly subtitled "Three Hundred Years of 'Bluebeard' in English," points to the tale's complex history discussed in the chapters on variants and variations in part 1 and to the volume's own chronological structure, especially evident in the chapters of parts 2–4, which examine "Bluebeard" in the popular culture of the English eighteenth, nineteenth, and twentieth centuries respectively. Extensive illustrations, notes, and bibliography round out the volume.

The title's strengths include its very inclusiveness of a wide range of sources, both primary and secondary, that are not usually brought together. Space limitations curtail full discussion here, so I will note highlights. Part 1, for example, discusses bluebeards in true-crime writing and pirate Bluebeard narratives (chapter 2) in conjunction with the more usual discussion of Bluebeard variants

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(chapter 1). Part 2 discriminates between different early eighteenth-century translations of Charles Perrault's influential 1697 text and posits their varying effects on the English tradition (chapter 3). It also traces the eighteenth-century orientalization of the Bluebeard tale, something long recognized by fairy-tale studies scholars, but its focus on the influence of specific stage productions—especially George Colman and Michael Kelly's popular 1798 play, *Blue Beard; or, Female Curiosity: A Dramatic Romance*—adds a new performance component (chapter 4).

Part 3, in certain ways the heart of the book, examines the Bluebeard tale in nineteenth-century chapbooks and juveniles (chapter 5), on the comic stage (chapter 6), and in Victorian arts and letters (chapter 7). It develops what fairy-tale scholars have seen as new areas of study, the pantomime and the comic stage, as "hybrids" between the oral and the written forms of the fairy tale, rewriting what folklorist Jennifer Schacker sees as the academic stereotype of fairy tales and Victorian morality. By chance, I also read A. S. Byatt's novel *The Children's Book* (2009), as I was reading this volume for review. The novel is replete with late Victorian and early Edwardian puppet and stage performances of fairy tales and includes a major character, a fine potter, who is also a Bluebeard with a secret room. Both titles mutually inform each other and reveal something about nineteenth-century British culture.

Part 4 outlines what Hermansson sees as a crisis in the Bluebeard tale in the twentieth century (chapter 8); ironic, modernist presentations of the tale (chapter 9); and contemporary treatments (chapter 10). Examination of early Bluebeard films such as Georges Mélies's 1901 *Barbe-bleu* is illuminating, but that of other issues seems truncated here. For example, I found that the discussion under the subheading "Feminist Revisionism" is not sufficient for what I see as a major component of twentieth-century criticism of the Bluebeard tale and as Hermansson's own critical interest as well.

The whole text is, in fact, somewhat short (178 pages) to cover so much ground, so its inclusiveness can also be seen as a limitation, since description and critical assessments are not as fully developed as they might be. The preface contains a subheading, "Interpreting Bluebeard," that summarizes critical approaches to the tale (historical anthropology, universal folklore classifications, psychological archetypes, and feminist and postmodern approaches), but the book itself most often draws on the latter approaches, implicitly referring to Hermansson's earlier critical book, *Reading Feminist Intertextuality through Bluebeard Stories* (2001), but not developing, as I indicated above, those theoretical issues.

In all fairness, however, there are two points I would like to make. The first is that I am more familiar with twentieth-century feminist criticism than with other centuries discussed, so I can be more critical, as reviewer, of the

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condensations and exclusions in this section than in others, rightly or wrongly. And the second is that this volume is specifically subtitled as *A Reader's Guide*. The goal is literally to guide readers to the references so that they can use the materials listed therein. This goal mitigates the volume's shortness, especially if one conceives of the text as an extended introduction to the excellent fifty-page bibliography. So, in conclusion, I see this as an invaluable reference work for scholars interested in this most evocative of tales.

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***Bluebeard Gothic:* Jane Eyre *and Its Progeny*.** *By Heta Pyrhönen. Toronto: University of Toronto Press, 2010. 277 pp.*

Heta Pyrhönen's *Bluebeard Gothic*: Jane Eyre *and Its Progeny* offers an extremely intelligent understanding of the functions and processes of literary adaptation. Building upon the work of scholars such as Anne Williams and Michelle Massé, Pyrhönen points out that "Bluebeard," with its motifs of the threatening patriarch and the mysterious house that conceals a terrible secret, embodies central elements of the Gothic. Charlotte Brontë's *Jane Eyre,* a self-consciously Gothic narrative, expands upon the "Bluebeard" story by granting the fairy-tale characters complex psychological motivations and justifications. While many scholars have identified "Bluebeard" as a key intertext within *Jane Eyre,* only Sandra Gilbert and Maria Tatar (2004) have treated the subject at any length. Pyrhönen has expanded admirably upon Gilbert and Tatar's arguments, offering not just a nuanced reading of *Jane Eyre* as a reworking of "Bluebeard" but also a stellar examination of how *Jane Eyre* itself has been reworked by writers such as Jean Rhys, Jeanette Winterson, and Angela Carter.

Pyrhönen identifies the category of what she calls "Bluebeard Gothic"—Gothic narratives that center on the question of a young woman's marriage and the secrets of the house and of her husband (6). In her estimation this category consists of texts that respond both to "Bluebeard" itself *and* to *Jane Eyre*'s specific adaptation of "Bluebeard"; these works include Rhys's *Wide Sargasso Sea,* Winterson's *Oranges Are Not the Only Fruit,* and Carter's "The Bloody Chamber" and "The Fall River Axe Murders," among many others. In the tradition of much scholarship of the Gothic, Pyrhönen uses the lens of psychoanalysis to illuminate "the intimate link between physical and mental space in the topography of Bluebeard Gothic" (22). The results are often fascinating, such as her application of psychoanalytic theories of hysteria—the physical embodiment of mental distress—to identify key similarities between Jane and Rochester. However, occasionally this serves to undermine her arguments. The subtitle of the book is "Jane Eyre *and Its Progeny,*" to underscore Pyrhönen's reading of the familial relationship between *Jane Eyre* and later adaptations; however, though

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